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VOL. 5, NO. 3 | 2010



푸투 위자야
Putu Wijaya

우리에게 다름은 깨어 있는 존재와 그렇지 않은 존재의 차이일 것이다. 그 열과 결을의 양면이 되어 있다. 그 양면이 다름이다. 그 다름을 권력의 한 부류의 지배로 하여 서로 타도하는 사실을 간파하여 서로 타도할 수는 없었는가? 서로 타도하는 세력은 서로를 타도할 수 없다. 서로 타도하게 만드는 것은 그것을 타 하나의 부류인 진리로 믿을 때이다. 불을 끄는 열은 타의 불을 때다. 불을 끄는 열은 타의 불을 때고, 타의 불을 때면 타의 불을 붙이는 행한다.



INDONESIAN
SPECIAL

You can't say this or that about Indonesian literature without having read it. For example, while reading Pramoedya's works, I was able to appreciate the beauty of his literary works. This proves that Indonesian has no problem whatsoever in revealing the beauty of Indonesian literature.

신달자
Shin Dal-ja

그러나 고교에 들어와서도 그 때까지 배운 어휘와 문법 지식을 그대로 써서 글을 쓰면, 글이 엉망이 된다. 고교에 들어와서야 비로소 문법 지식을 제대로 익히게 된다. 그리고 고교에 들어와서야 문법 지식을 제대로 써서 글을 쓸 수 있다. 그리고 고교에 들어와서야 문법 지식을 제대로 써서 글을 쓸 수 있다.

I want to get a cut on the
skin by the silence,
and share my blood and
my tongue with the silence.
And I daresay I want to
bury my poor body
inside the vast wilderness
of silence,



카잘 아미드
Kajal Ahmad

최신 분류법에 따르면, 쿠르드족은/세는 현 중(中)에 속한다. 그것은 바로 역사의 누레지그 및 저지대에 이르기 위해서/그들이 카리반으로 존재하는 유목민의 이유이다. 그렇다. 쿠르드족은 새이다!

According to the latest classification, Kurds now belong to a species of bird which is why, across the corn, yellowing pages of history, they are nomads spotted by their caravans.



771975 350001
ISSN 1975-3500

13,000원 (\$15)

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아시아

Magazine of Asian Literature

제21 권 제2호 (아시아)

2010년 여름 제18호

2010년 8월 25일 발행

발행인

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기획자문위원

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330 Subscription Information

Date of Publication

August 25, 2010

Publisher Lee Dae-hwan

Editorial Advisory

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Photography

Choi Kyeong-ja

Copyright manager

Lim Hyun-sook

Design Créé Associates, Inc.

Printing House

Han-yeong Culture Co.

Printer Hong Sa-ryong

Publishing House

Asia Publishers

Tel (822) 821-5055

Fax (822) 821-5057

Address

100-16 Heukseok-dong,

Dongjak-gu, Seoul, Korea

Homepage Address

www.bookasia.org

Copyright Registration

February 20, 2006

Registration Number

Seoul Ba 03435

ISSN 1975-3500 03

13,000 won(usd 15)

Djoko Damono)는 "인도네시아 문학의 미래는 여성작가의 손에 달려 있다"고 기대하였으며 많은 문학평론가들도 이에 대해 긍정적으로 평가를 하고 있다. 반면 지나친 성애묘사로 가득 찬 젊은 여성작가들의 작품에 대해 문학성을 의심하기도 하고 오히려 이러한 작품들이 성을 상품화하고 있는 게 아니냐는 우려의 목소리도 적지 않다. 인도네시아는 젊은 여성작가들이 모두 똑같은 목소리로 자유로운 성의식만을 다루기보다는 다양한 문제의식과 새로운 주제로 여성문단을 질적으로 풍요롭게 해주길 바라고 있다. 그들에게 엔하 디니가 자바 전통 문화의 가치를 여성적 시각으로 재해석하여 이루어 낸 그녀만의 독특한 여성주의의 의미 있는 거울이 될 것이다. 또한 일흔이 넘은 나이에도 불구하고 현재 진행형인 엔하 디니의 문학은 인도네시아 문단에 봄을 일으키고 있는 젊은 여성작가들의 활발한 작품 활동이 그저 한시적인 양적 팽창에만 그치지 않고 지속 가능한 여성문학의 길로 나아가는 데 든든한 버팀목이 될 것이다. [8]

The Strong Character of Nh. Dini's Novel in Modern History of Indonesian Literature



모하맛 압둘라 Mohammad Abdullah | Indonesia

1961년 중앙자바의 마젤링 보로부루에서 태어난 모하맛 압둘라는 인도네시아의 세마랑 소재 디포네고로 대학 인문학부 대학원 과정에서 강의하고 있다. 같은 대학에서 1986년에 문학교육 학사학위를, 인도네시아 대학에서 1996년 문학석사 학위를, 2007년에 문학박사학위를 받았다. 1999년 이래 여러 권의 저서를 내었고 주된 관심분야는 문헌학, 이슬람 문학, 젠더학, 그리고 이슬람 신학이다. 인도네시아와 다른 나라에서 구비문학 학회와 군도 원고학회 등에서 개최한 국제학술회의에서 여러 차례 발표한 바 있고, 현재 디포네고로 대학의 인도네시아문학과의 학과장과 이슬람학 센터의 소장을 지내고 있다.

Mohammad Abdullah was born on February 10, 1961 in Borobudur, Magelang, Central Java. He is a lecturer of Post-Graduate School, Faculty of Humanities, Diponegoro University, Semarang, Indonesia. He graduated as an Education Bachelor of Literature from Faculty of Humanities, Diponegoro University (1986). He then earned a master degree in literature from Faculty of Humanities, University of Indonesia (1996) and 2007 he completed his doctoral program in Faculty of Humanities, University of Indonesia, Jakarta.

Some books that he has ever written are Paham Wahdah Al-Wujud Abdurrauf As-Singkili (1999); Meretas Ziarah, Profil Syawalan Kaliwungu (2004), Dekonstruksi Sastra Pesantren (2006), and Khazanah Sastra Pesisir (2010). His attention to philology, Islamic literature, gender, and Islamic theology is very intense. He has also written a paper at the international symposium such as in the scientific forum of the Association of Oral Tradition (ATL), Archipelago Manuscript Society (MANASSA), both in Jakarta and in various areas. Therefore, he is also creative as a board of professional organization as the chairman 1 of Central MANASSA in Jakarta. Now he serves as the head of Indonesian Literature Department, Faculty of Humanities, Diponegoro University, Semarang, and the chairman of Centre for Islamic Studies, Diponegoro University.

The Strong Character of Nh. Dini's Novel in Modern History of Indonesian Literature

America has a female author named Alice Walker with her novel *The Color Purple*, in Egypt there is Nawal El-Sadawi with his novel *Imra'ah Inda Nuqthoh Ash-Shifr* (Women at Point Zero), whereas in Indonesia there is Nh. Dini with her famous novel *Pada Sebuah Kapal*. Nh. Dini is one of the female authors in modern Indonesian literature that is quite productive. She is one of the few Indonesian female writers who can penetrate the patriarchal domination of male authors. Her novels such as *Pada Sebuah Kapal* (1973), *La Barka* (1975), *Namaku Hiroko* (1977), *Jalan Bandung* (1989), *Tirai Menurun* (1994), *Tanah Baru Tanah Air Kedua* (1997), *Hati yang Damai* (1998), dan *Kemayoran* (2000), show that she is not only productive, but also quite creative. Until early 2001, fifteen of her novels have been published, along with a number of collections of short stories: *Dua Dunia* (1956, reprinted in 1989 by changing its title into: *Liar*, republished by Grasindo in the year of 2002 under the title *Dua Dunia*, *Tuileries* (in 1982), *Segi dan Garis* (1983), *Istri Konsul* (1989), *Monumen* (2002), *Pencakar Langit* (2003), dan *Janda Muda* (2003).

Nh. Dini's Biography at a Glance and her Creative Experience

Nh. Dini-short name for Nurhayati Srihardini-who was born in Semarang, February 29, 1936 has been able to demonstrate his abundant productivity. If looking back, the background of why she writes and what factors lead Nh. Dini to be a well-famed author are almost the same as

the experience of other authors. What is unique from the experience "a little Dini" is the strong influence of various folklore that is very often watched by her as a kid. Stories and folk performances like *wayang wong*, *kethoprak*, *ludruk*, and "mobile entertainment" are what a lot influences and inspires Dini to be a professional writer. This is revealed in Nh. Dini's statement in the following quotation:

"The background of passion takes me to the world of literature: I love reading. And this pleasure of reading once again conveys my thoughts: if someone else could write like this, why can not I? Apparently in writing a person requires neatness and orders more than telling orally." (Pamusuk Eneste, 1982: 111).

After passing from high school (1956) she followed the flight attendant course GIA Land in Jakarta (1956), and the BI course majoring in history (1957). In 1957-1960 she worked at GIA Kemayoran Jakarta. Dini's first novel, *Hati yang Damai*, was written when she was about twenty three years old, before she married. After her marriage to a France diplomat, Yves Coffin, she successively lived in Japan, France, and the United States. While living in Japan, she began to write *Namaku Hiroko*, and some parts of another novel, *Pada Sebuah Kapal*. In 1980, she returned to Indonesia and settled in Semarang. In addition to being a winner in the writing contest of a radio dramatization of Central Java in 1955, in the year of 1963 her short story "Di Pondok Salju" won the first prize for *Sastra* magazine. Even for the short stories in French in the year 1988, Dini was also the first champion to win all over Indonesia. The competition was organized by the publisher of the newspaper *Le Monde*, *Radio France Internationale*, and the French embassy in Jakarta. The short story title was "*Le nid de Piosson dans la Baie de Jakarta*" (Fish Nest in the Bay of Jakarta). The short story "Buring Putih" won the *Femina*

contest in 1987.

Dini's other works are *Hati Yang Damai* (1961), *Keberangkatan* (1977), *Sebuah Lorong di Kotaku* (1978), *Padang Ilalang di Belakang Rumah* (1979), *Langit dan Bumi Sababat Kami* (1979), *Sekayu* (1981), *Amir Hamzah Pangeran dari Seberang* (1981), *Kuncup Berseri* (1982), *Orang-orang Tran* (1985), *Perlemuan Dua Hati* (1986), *Jalan Bandungan* (1989), *Tirai Menurun* (1994), *Kemayoran* (2000), *Jepun Negerinya Hiroko* (2000), and a translated literary work: *Sambar* (Albert Camus, 1985).

Dini's reading hobby led her to be a great author. Even after her success of being a professional writer, her reading hobby took her obsession of setting up libraries for children around her home in village. Finally in 1986, as evidence of its commitment to her authorship, she founded "Pondok Baca Nh. Dini" (Reading Cottage of Nh. Dini). Dini not only provided facilities to the children, but also guided the children to become the active and creative readers. Dini took the kids to read after their children were asked to make a summary and short essay, and then discuss them.

As a successful writer, Dini had experience and knowledge to share in various countries. In 1987 she visited Japan at the invitation of *the Japan Foundation* to discuss with the authors of Japan. In Japan she had conducted various activities, met Japanese writers, visited libraries, watched the Japanese art of *Kabuki*, and compared it with the *wayang orang* (puppet performed by people) in Central Java. In 1991, she received the honor for visiting Australia at the invitation of *The Flinders University* in Adelaide. In the land of kangaroos, Dini also lectured at various universities such as *Murdoch University* in Perth, *Monash University* in Melbourne, in *New South Wales University* in Sydney. What interested her was that all of the activities were done at the expense of *the Australian Indonesian Institute*. In 1992 Dini got an invitation from

the world living organization *Green Peace*. Then in December 1997 along with fifty authors of the ASEAN, she was invited by Murdoch University in Perth to read one of her short stories and discussed it as well as described its creative process.

Her literary works since the 1950's could not be considered to "keep quiet" because the works are adequate to "speak up". The content of her works sues social inequality, love, home, art, and even education. Within a few short stories, she wants to break down *gender* inequality in society. Dini even makes a defense to a position of dominance of women over men. The structure of her works, such as setting, is often far from conventional image. She started plot of her story by presenting events right in the middle round piece of life was a new breakthrough for the world of writing fiction in the 1950s. Dini's literary work force lies on her short stories containing social criticism, such as in a collection of short stories *Dua Dunia* (1956), *the Tulerles* (1982), and her novel *Orang-orang Tran* (1985). In addition, Dini's novels include love stories and tragedies of households, such as *Hati yang Damai* (1961), *Pada Sebuah Kapal* (1973), *La Barka* (1975), *Keberangkatan* (1977), and *Jalan Bandungan* (1989). While her novel *Namaku Hiroko* (1977) is a somewhat different novel, because it represents a different world view of the character.

Nh. Dini's authorship actually started from the early teens, when she was still sitting in High School (SMA). Especially, how she writes and what themes she offers remain consistent until now. In his book *Creative Process* (Pamusuk Eneste, Ed., 1982: 113) Dini clearly reveals that:

"The way I choose a theme and how I compose, I think it started from when I was still studying in high school, until now it has not changed. The emergence of thoughts or ideas is usually caused by the five senses. I

watched and listened to so many events in my neighborhood. The newspaper also helps to provide "rich news town". Everything I write is inspired from the actual life. The happening I refer to one or I add the other events. Here and there I add the setting or dialogue with the imagination, according to the personality or my principles of life. I can use a figure as a medium of my ideas. What I hold is "ideas" or "theme" would be what I make."

Different from theme of the story, in terms of selection of titles for her works, Dini has its own techniques. Sometimes she writes her work with the title found later, but very often Dini writes, and at the same time, could determine the title. Even sometimes the title comes first and then short story or novel is written. For writing long stories, Dini has often had her choice of title. The title sometimes "could change", if there are other causes that require the change of the title. Regarding the term of short stories or novels, Nh. Dini has its own attitude, which is different from other authors. For Dini it is not very important to mention a literary work as short stories, romances, or novels. To her what there are in Indonesia are just short stories and long stories. Dini does not want to be focused on theories of novel or romance as mentioned oftentimes by literary theorists. In her autobiography she says:

"Existing theories or definitions for the novel and the romance are often blurred. The limits of the difference are less clear. In the West countries, they are a mention, without a clear dividing line. Like in America and Britain, there are only *novels* and *short* stories. While in France, there is *nouvelle* and romance in addition to *contest*, *memories*, *souvenirs* and so forth. Many mentions of that name are used mostly for the beauty of the language, the sense of poetry. For example the word

saga, or a *ballad* which is written in the book by modern writing and containing casual stories, not containing the stories of the gods or mythological history". (Pamusuk Eneste, 1982:113).

Nh. Dini in the case of writing embraces a *montage technique*. Evidently she always provides several folders of writing materials of the novel in her office, which she sometimes works on together. That means, she does not complete a full novel first, and then proceeds to write another. However, she could write two or three novels at once. Therefore, Dini has many folders of "reserves" that can be used anytime to finish her short stories or novels.

Nh. Dini's other novels contain a tragedy, but more to the tragedy of an arts group, namely in the novel *Tirai Menurun* (1993). Then, in Chapter 5 the discussion continued into the novel that swept the world of education, namely *Pertemuan Dua Hati* (1986). Nh. Dini's authorship world is very complex. World can be seen from the series of stories of her memories. There are five memorable stories that have been published, and at least four more are planned for writing, one of which has some completed parts. Five stories of memories are *Sebuah Lorong di Kotaku* (1978), *Padang Ilalang di Belakang Rumah* (1979), *Langit dan Bumi Sababat Kami* (1979), *Sekayu* (1981), *dan Kuncup Berseri* (1979). In addition to the stories of memories, conversations with the author on matters relating to the life and writing, of course, are very meaningful to see the world. The life is mainly after adolescence, the years of her marriage and thereafter.

Strength in Social Criticism

It is interesting that in the early writing, Dini turns out to be sensitive to social problems. According to Prihatmi in her book, *Nh. Dini: Work*

and World (1999) Nh. Dini cares enough and has full of sensitivity to the growing social environment around her vicinity. Her quite scathing social criticism can be seen in the novel *Dua Dunia* (1956) that shows evidence of this. Human sufferings due to poverty, gangs, systems, and betrayals underlie short stories collected in them. The suffering of the people, whose lives are in the eaves, is described in the short story "*Kelahiran*". Because of these difficulties, some of them almost make human trafficking. Sardin almost only "sells" her younger brother-in-law because she is confused thinking about the cost of the birth of her child.

In addition, there are some people nearly falling, some are able to maintain the existence of themselves as a good woman though she is in the stall. Kinah in the short story "Perempuan Warung" to Mardjo says, "No! I'm not a woman like what you think" (*Dua Dunia*, 1956:87). Suffering is also the reason why a frantic driver causes two people dead and several people injured, including "Aku". Suffering is caused by a member of an armed gang burning their village in Bumiayu, so that his two little children become victim, and his wife is shot by the gang when she will run away.

In addition to poverty, a system too often makes people suffer. Feudal system often makes a person restless at home. This is experienced by Ningsih in the short story "*Istri Prajurit*" (The soldier's wife). Marriage with Gardjo is in order to escape from the system. Unfortunately, he is forced back into the system because her husband died. In the short story "*Pendurhaka*" (Rebel), Yati blows disapproval of the old spirit no matter she is labeled as a mutineer.

Betrayal is also a cause of human suffering. In the short story "*Dua Dunia*" (Two Worlds), a husband's infidelity causes a wife to suffer. Moreover, the affair is actually done with the husband's stepmother. Not only an affair, but also the husband wants to grab her children. In the

short story "Jatayu", Prita becomes a victim of tropical malaria affecting nerve disorder. That is the cause why her ideals to be an aviator fail. Therefore, she keeps seeking other ways to achieve her dreams. A moment comes when she reaches her dream of developing a second hand on a scooter driving down the road. Nevertheless, when the wind blows her, of course, she could not maintain her balance; she falls and died as Jatayu - her very beloved puppet character.

Dini's sensitivity and concern on social issues are also continued in a collection of short stories *Tuileries*. Her short stories entitled "*Jenazab*", "*Pencakar Langit*", and "*Pasar Hewan*" show it all. In the short story "*Jenazab*", Kasmuri describes how his own father is forced to steal the corpse from the hospital for failing to pay for the maintenance costs. All are caused by his poverty, and poverty is not only belonging to the third world people. In Manhattan, Jack, in the short story "*Pencakar Langit*" has also committed suicide because he is not able to earn the living for food.

The Focus of Nh. Dini's Works

If it is viewed based on themes of the literary works of Nh. Dini in the history of Modern Indonesian Literature, generally Dini's works range spin around some important attentions in the context of her life. Some of Nh. Dini's focused attentions written in her novels and short stories can be traced as follows.

Firstly, focus on mixed marriage. The most impressive short story with such a theme is "*Tuileries*". The story gives a vivid picture of marital difficulties people are facing from different countries.

Secondly, focus on woman's world. A majority of figures Dini creates are mostly women who can give the idea of the soul, feelings, and how to think, how to make a decision, and the everyday world of women.

Aspects of this woman's world are very impressively described in Dini's short stories, mainly because she herself is a woman so as to explore women's feelings to the deepest bottom of her heart. Josephine figure in the short story "*Hari Larut di Kampung Borjuis*" shows typical aspects of soul excavation and women character, as well as the short story "*Pasar Hewan*" which shows the powerlessness of an elderly woman against the exposure of modernization.

Thirdly, focus on women struggle. In Dini's short stories collection *Segi dan Garis*, the characters seem to struggle to maintain the dignity and the nature of women in the middle of male determination and domination. It turns out the women's movement is much heavier than the struggle of men, since beside they fight to uphold the dignity as women; they also struggle against their feminism itself.

Fourthly, focus on stories with the main character of things or animals, not humans. This kind of characterizations is rare in Indonesian fictional works. Beside Nh. Dini, only Alex Leo and Ras Siregar have ever written stories with such figures. However, setting of Nh. Dini's story gives freshness because of its strange location, such as her short story entitled "*Matinya Sebuah Pulan*" which tells the misery of living creatures on an island contaminated with the spilt crude oil. Another story is about a dog which becomes a citizen of the city (just like humans) and a cat which contributes to save a child from scorpion sting.

Fifthly, focus on social criticism. A number of short stories in *Tuileries* and *Segi dan Garis* are written in the form of strong social criticisms. Dini's short story "*Jenazab*" is one of the impressive stories about the theme of social criticism. Dini's criticism is directed to humans, institutions, as well as bureaucrats as decision-makers.

Sixthly, focus on international and cosmopolitan people. In "*Istri Konsul*", it appears that Dini reveals the complicated aspects of diplomacy

and foreign policy issues. Dini's humans are global humans resulting in cosmopolitan human problems, human are no longer tied to a tribe or nation, but they have entered into the level of citizens of the world. Numerous short stories with setting of *megapolitan* or metropolitan city; such as (New York, Paris or Jakarta) show human characters that characterize them as citizens of the world, not just a city resident or a citizen of any country, but a citizen of all over the world.

Seventhly, focus on didactic. One of the Nh. Dini's impressive stories with theme of education is "monument" that shows the improvement efforts of humans' life quality through improving infrastructure and environment. However, it is difficult to straighten an old tree, as what a group of mothers has already done to help build toilets for the rural community. The mothers are able to build the lavatories, but people are not getting accustomed to using them and can not maintain them. Finally, the lavatories become a wasteful monument. Nh. Dini's language is polite and intact. She writes conventionally, and according to her own confession, her literary works are written instinctively and plotted with heart and instinct. 